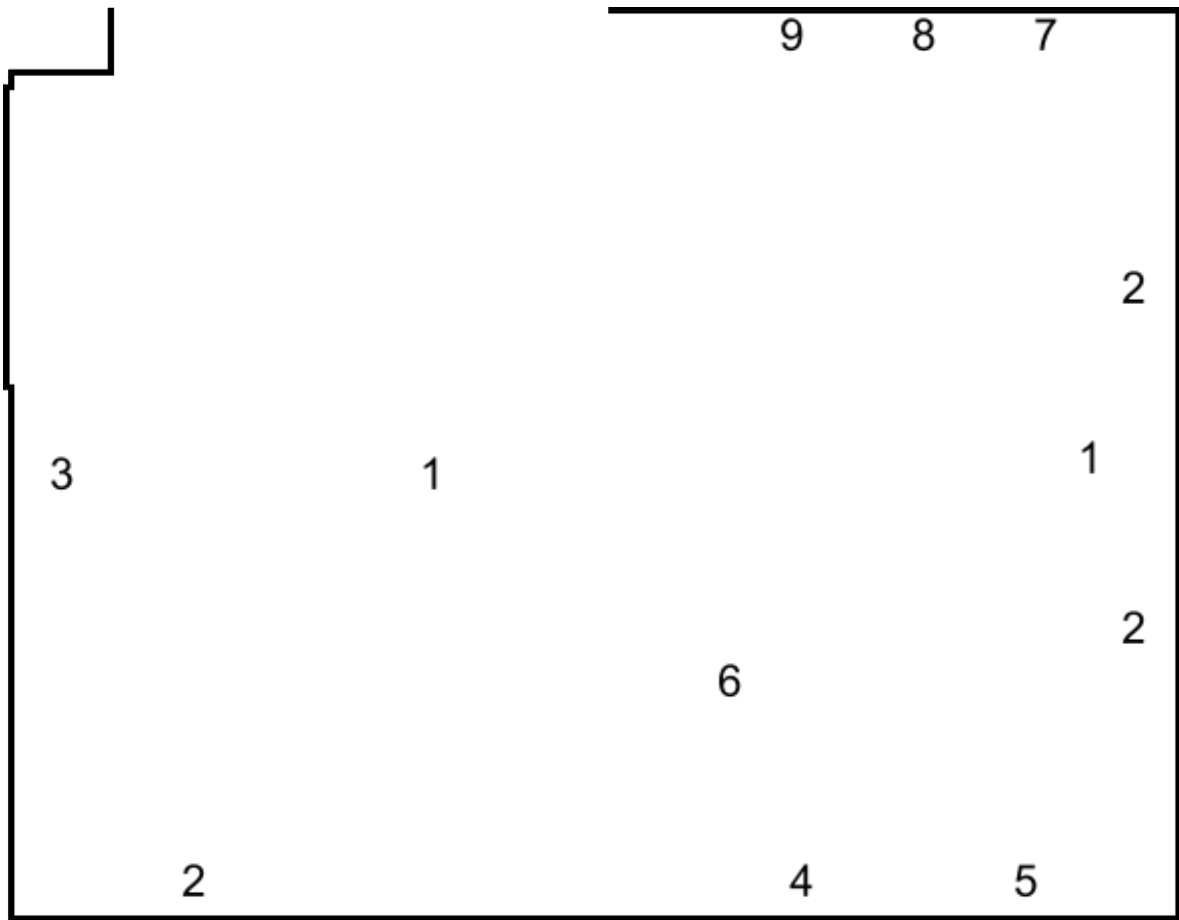


Curious Flat Pipes

By Leo Plumb



1. *Curious Flat Pipes, 2025, Installation dimensions variable.*

Plastic crates, rubber flexi trays, metal racking shelves, chalk, glass, pumice stone, archival slide boxes, hose couplings, black foil, metal scourers, assorted plastic grids, plastic sheets, Chinese ink on rice paper and silk, card, newspaper, rice paper pasted to wall.

2. *Roofing Sheets, 2025, 130 x 70 cm, 130 x 130 cm*

Chinese ink and inkjet on rice paper and silk, Decoupage medium, iridescent cellophane

3. *Footwork 2018/2025 50x50cm*

Digital print on Fujicolour deep matte velvet paper, natural discolouration, steel, inks

4. *True Aqua Misprint Composition i, 2024*

Approx 160-170cm x 40-60cm

5. *True Aqua Misprint Composition ii, 2024*

6. *True Aqua Misprint Composition iv, 2025*

7. *True Aqua Misprint Composition vi, 2025*

8. *True Aqua Misprint Composition iii, 2024*

9. *True Aqua Misprint Composition vii, 2025*

Hand transferred inkjet to rice paper

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Curious Flat Pipes presents new sculptural works made from drawing, print and photography.

This research takes as its starting point, a desire to learn more about the powers that act upon an individual in urban environments. Why is touch such an important sense in industrial settings? By using the natural tendencies of ink and paper; saturation, repetition and repair become creative approaches to ask related questions.

The exhibition title describes a recurring motif in the works: the 'Lay-Flat Hose' a heavy industry tool used in agriculture, construction, mining, and often associated with firefighting. These hoses are commonly used during floods to pump water from people's homes. In Perth and Kinross and elsewhere, seeing families pump out water and self-manage their recovery following floods became an influence in the development of this exhibition.

"I saw flood barriers empty into fields and rows of houses, these experiences stuck with me mostly because of the people I saw bailing out cellars or passing cups of tea between neighbours, there was a sense of resignation to the aftermath. It was a chance occurrence that year, a leak in our studio ran the inks on some recent prints. At the same time at home, we had to vacate my son's room because of water ingress. It didn't seem right to make work about fairly ordinary events nor about disaster. As I continued through this period I began to take a wider look at human uses for water. I chose to sculpt- quickly with found materials and embrace the generative capacity of 'play' in the face of loss"

The imagery for these works shifts focus from details observed in Scottish cities, to much wider source material from international and cable television news. This exhibition stages images in scenarios typical of the exterior world; rubber drip trays, roofing sheets and stacked crates speak to the drizzly crackle of open air environments. In the outskirts of a city like Glasgow, it is common to see the infrastructure which pumps water in or out of industrial settings. For the artist the visibility of this tubular network gives such settings character as though the places themselves are disenchanted with the expanding cleanliness of the neighbouring commercial areas.

In the centre of this exhibition space is an assemblage which has been made on site. It contains fragments of print experiments and found materials, including those pasted to the walls. Rather than a collection of discrete objects it is useful to consider the whole exhibition as an installation stemming from this point. The processes developed across the show include D.I.Y poster-making techniques created by re-piloting an inkjet printer so that the ink can be transferred by hand on

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waxed paper, as well as Chinese ink drawings. These are incorporated into hurriedly assembled maquettes made with a range of plastics, papier mache and modge podge sealant. These spontaneous methods mean that offcuts from recent projects get elevated to the status of a work. The gridded crates which present these works ask the question of whether something is being dried out or washed down in the process?

A subtext in this exhibition is the prevalence of storms and floods around the world and the cultural response to these. The unequal distribution of resources and the environmental basis for such incidents should be a turning point this decade. With gratitude, these themes are explored comprehensively in Waters Rising, an exhibition at Perth Museum which runs until 16 March 2025 and is a very recommended visit.

[Leo Plumb](#) is an artist based in Glasgow, his practice encompasses moving image, drawing and photography. Drawing on the economics of labour and urban environments, his imagery often shows places associated with recreation or work.

He studied at Glasgow School of Art, Leeds Metropolitan University and Estonian Academy of Arts and helped found Mexico Project Space, a curatorial group in Leeds from 2011-2014. This project responded to the artists-led movement after the 2008 economic crash. He has presented collaborative works as Distance, Speed, Time with Celia Garcia, Julie Laing, Leila Smith and Sebastian Tay between 2015 – 2021. He has been an annual contributor and curator with Off Page a visual poetry project since 2022. The project will exhibit again at Many Studios in Glasgow in May 2025.

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